4th explosion
inside mind /
weapon - mysterious
some people have this -
no gait. /
high class horror

SCANNERS

an original screenplay
by
David Cronenberg

FINAL DRAFT

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1. INT. NIGHT. AUDITORIUM OF CONSEC

A large, modern building housing Continental Security Inc.

A man in a blazer, tie, and gray flannel pants is addressing a group of about twenty men and five women. Each member of the group has the look of someone used to making decisions and wielding power: an over-forty executive group.

The man addressing them - a Scanner - stands in the middle of the building's main lecture hall, ill-lit and smelling of crumbling brick. He is nervous. Behind him and also facing the audience are five other men, large men who shift uneasily from foot to foot - anticipating trouble, perhaps wanting it. Their neat suits do not disguise their function as security men used to violence.

In the midst of these men stands an MD in a lab coat, DR. GATINEAU. In front of him is a small rolling tray jammed with basic medical utensils, the kind you find in any GP's office. The MD quietly arranges and rearranges his stock of tongue depressors and Gravol as the demonstration proceeds: he, too, is nervous.

SCANNER 1

(NERVOUS)
I would like to scan each one of you in this room, one at a time. I must remind you that the experience is usually a painful one, sometimes resulting in nosebleeds, earaches, nausea, stomach cramps... sometimes other symptoms of a similar nature. I know you are all prepared for this, but I wanted to remind you all the same. We have a doctor standing by. No one will be allowed to leave the room until the demonstration is over. I would like a volunteer to start us off.

There is a general shuffle of feet, and then several people put up their hands. They are too late, however: an intense, wiry man of 35 is already up and halfway into the circle of light at the center of the lecture hall. We are to know him later as DARRYL REVOK.

1. CONT'D

REVOK

(JOINING THE SCANNER)
OK. Here I am. Where do you want me to go.

The Scanner gestures to the chair at the far end of the table which sits at the foot of the audience arena.

SCANNER

Sit there, please.

Revok sits in the indicated chair, while the Scanner takes the other one.

SCANNER

(TO REVOK)
Think of something specific, please. Something that will not breach the security of your organization.

REVOK

Do you want me to shut my eyes?

SCANNER
It doesn't matter.

Revok shuts his eyes. The Scanner focuses his gaze on Revok. Revok begins to sweat, as though the Scanner's gaze were a heat lamp. Revok's left nostril begins to drip blood. The Scanner abruptly shuts his own eyes and touches his fingertips to his own cheekbones.

Suddenly, the Scanner is in pain. He claws at his cheeks to get at the pressure building in the sinus cavities in his cheek-bones. A whirring, revolving scan tone accelerates its arcing through the Scanner's brain. The Scanner looks up at Revok,

(.....

1. CONT'D

who opens his eyes to meet the Scanner's wide-eyed stare, his own eyes expressionless. There is fear in the Scanner's eyes. His head starts to shudder and vibrate.

The security men look at each other, uncertain whether or not to end the demonstration. The Scanner starts to rise from his seat.

SCANNER

(IN FEAR AND PAIN) No!

Before he can fully rise from his seat, the Scanner's head explodes.

The place erupts in panic. The five security men all pull guns from shoulder holsters and split up, two men on the door, two covering the audience, and one, Security One, pointing his gun at Revok's head. Security One yells out to the terrified, milling group of VIPs. The group backs away from the guns in disbelief.

SECURITY ONE

(YELLING) Have them leave the room!

Security One jerks his head at his nearest colleague, who backs towards him still keeping his gun on the group.

SECURITY ONE
(TO COLLEAGUE) Radio ConSec Leader that we've got trouble. I'm taking this one out.
(TO REVOK)
Come with me!

Revok gets up hesitantly, still apparently stunned. Security One's colleague takes out a tiny radio and starts talking into it quietly.

1. CONT'D

REVOK

(PATHETICALLY) But I...I didn't do anything...I was just doing what he... he told me to...

Security One cocks his automatic.

SECURITY ONE

One more word and you're dead. Out! Come with me.

Revok moves. As Security One steers Revok out the door, he calls out to Dr. Gatineau.

SECURITY ONE

Dr. Gatineau...I want you to come with us. I need you.

Gatineau hesitates for a beat, then, confused and scared, follows the pair out the door. Two other security men resume their positions on either side of the door as it swings shut.

2. INT. NIGHT. OLD PHYSICS BUILDING. HALLWAY

As the trio leave the lecture hall, two more security men with guns drawn start to approach them. Security One waves them away.

The guards nod and back off, taking up their former positions halfway down the hall. Security One muscles Revok into the stairwell and waves the doctor in after him.

3. INT. NIGHT. CONSEC. STAIRWELL

The trio ascend the stairwell which is long, dark and eerie.

3. CONT'D

SECURITY ONE

(TO REVOK) Lie down on the floor. Move!

Revok does as he is told. Dr. Gatineau watches wide-eyed.

SECURITY ONE

Doctor, give him a shot of Ephemerol.

Gatineau fumbles around in his lab coat pocket and finally comes up with a small, disposable syringe. He holds it up. Revok reaches the other end of the room and turns around. Security One's gun is still levelled unwaveringly at him.

SECURITY ONE

On your stomach.

Revok lies face down on the cold floor.

The doctor approaches Revok warily. On the floor, Revok's eyes are focused insanely, glaringly, on nothing. The doctor kneels beside Revok, his back to Security One. As he slips the cap off the needle, his nose begins to bleed. He seems not to notice, and with an air of brisk professionalism, jabs the needle into his own wrist. The doctor watches with detachment as the pale blue fluid is forced into his bloodstream by the syringe's plunger.

The doctor removes the needle and stands up to face Security One, sniffing the blood that has begun to run out of his nose back up as he does so.

GATINEAU

It's done.

4. EXT. NIGHT. DESERTED STREET

A dark American sedan blasts down a deserted street.

5. INT. NIGHT. SECURITY ONE CAR

In the back seat of the car, Security One keeps his gun pointed at the head of Darryl Revok, who lies on the back seat floor. Two other security men are in the front seat, Security Two driving, Security Three riding shotgun.

SECURITY ONE

Take it easy. All we need is for a cop to stop us.

SECURITY TWO

Would serve 'em right. Why the hell wouldn't they come and get us?

SECURITY THREE

If this guy's a Scanner, they don't want him down at Central. They're afraid of him. Why don't we just blow him away?

SECURITY ONE

(SMILING DOWN AT REVOK)
He's a Scanner?

SECURITY TWO

Hey, where's our escort car gone to?

SECURITY THREE

He's pulling up on our right side.

5. CONT'D

Security Two glances to his right. A maroon American car, their escort, pulls up beside them. The driver motions that he wants to lead their car rather than follow.

5A. INT. NIGHT. SECURITY #1 CAR

In the darkness of the back seat footwell that his face is jammed into, Revok is staring intently into space, his upper lip trembling, his face shiny with sweat.

6. INT. NIGHT. ESCORT CAR

The driver of the escort car turns away from the Security One car and pulls ahead. His partner sitting beside him notices that the driver has gone very pale and is gagging slightly.

PARTNER

Hey, you all right? Want me to take over?

The driver doesn't say anything. Instead, he steps on the gas and shoots the escort car far ahead of the Security One car.

7. INT. NIGHT. SECURITY ONE CAR

Security Two watches his escort blast away from him.

SECURITY TWO

What's going on? Is this a scramble?

SECURITY THREE

Procedure says follow him. He must have spotted something.

Security Two steps on the gas and attempts to catch the escort

7. CONT'D

car which is rapidly receding into the distance. As the car lurches ahead, Security One takes a harder look at Revok in the pulsing light of the overhead street lamps flashing by. What if Revok can still scan?

8. INT. NIGHT. ESCORT CAR

In the escort car, the partner has drawn his automatic and is training it on his driver, whose eyes stare blankly ahead as he drives like a maniac, sweating and gasping for air.

PARTNER

Rick! I'm going to kill you if you don't stop! I don't want to, man, but I'm gonna blow you away if you don't stop this rig right now!

Without hesitation, Rick hooks the steering wheel to the left and drives the escort car straight into the concrete block wall of the nearest building. The car explodes in flame.

9. INT. NIGHT. SECURITY ONE CAR

The three security men look on in horror as the escort car starts to burn ahead of them. Security Two starts to slow down.

SECURITY TWO

Oh, God.

SECURITY ONE

Don't stop! Put your foot down!

SECURITY THREE

No! We've gotta see if we can drag them outa there.

9. CONT'D

Security Two pulls up at the curb near the flaming escort car. Security Two and Security Three jump out and run over to the wreck, leaving Security One alone with Revok. As his partners try vainly to get near the front of the escort car, Security One lifts his gun to Revok's face. He is going to shoot his prisoner.

10. EXT. NIGHT. CONCRETE BLOCK BUILDING

The other two men can see that there's no possible way they can get near the escort car. The heat rolling away from it is too intense.

SECURITY TWO

Let's go. They're gone.

The two men run back to their car. As they approach their car, Security One steps out of it and leans against the door with a bizarrely inappropriate casualness.

SECURITY THREE

Get back in the car! We're leaving.

Security One raises his automatic and fires at his partners, who stumble and fall as they run, hardly having time to register surprise. Security One walks over to their fallen bodies and fires one more assurance bullet into each head. He then calmly sticks the barrel of his gun to his temple and pulls the trigger.

11. EXT. DAY. CONSEC CENTRAL

Establishing shot of ConSec Central, the largest building in a suburban industrial complex in the middle of nowhere. The building has a fortress-like aspect, having very few windows and those being horizontal slits. A stainless steel logo declares the building for Continental Security Inc., and names it ConSec Central.

12. INT. DAY. CONSEC BOARDROOM

TREVELLYAN

Last night, we at ConSec chose to reveal to the outside world our work with those telepathic curiosities known as Scanners. The result was six corpses and a substantial loss of credibility for our organization. This morning, we have a new Chief of Internal Security, Mr. Braedon Keller. Mr. Keller?

KELLER

Gentlemen...we are in the business of international security. We deal in weaponry and private armies. We do not trade in fantasy and pipe dreams. Let us leave the development of dolphins and freaks as weapons of espionage to others. With all due respect to Dr. Paul Ruth, I recommend that we drop our Scanner program immediately.

TREVELLYAN

Dr. Ruth? Your response, please?

RUTH

Mr. Keller...who composed our audience last night?

KELLER

We had 25 financial and political VIPs from all over North America.

RUTH

Were these VIPs carefully screened?

12. CONT'D

KELLER

The screening process was very sophisticated, yes.

RUTH

(SHUFFLING THROUGH THE REPORTS IN FRONT OF HIM) And yet an assassin managed to infiltrate this group?

KELLER

Yes.

RUTH

He killed six of our people?

KELLER

Yes.

RUTH

How did he kill them?

KELLER

We have reason to believe he used scanning techniques.

RUTH

You mean to say that this very skilful, very deadly assassin who embarrassed us in front of the very community we wished to impress...was himself a Scanner?

12. CONT'D

KELLER

We believe so, yes.

RUTH

Then that, gentlemen, is my response. The weapons capability of these "telepathic curiosities" is obvious.

KELLER

Doctor, your program is based on a list of 236 known Scanners, is it not?

RUTH

It is.

KELLER

Of that number, how many are now working with us?

RUTH

As of last night, none.

KELLER

Well then, we don't even have a program to drop. It shouldn't be very painful for anyone.

RUTH

Gentlemen, I submit that it is no accident that ConSec surveillance has gradually lost contact with all the names on our list. We have lost them to another program which is far in advance of ours.

12. CONT'D

There is general hubbub in the room at this statement.

TREVELLYAN

Elaborate for us please, Doctor.

RUTH

My study of the situation has led me to conclude that a Scanner underground has developed in North America. It is organized, it is highly motivated, and it has a leader.

More hubbub.

KELLER

That's ridiculous. You can't even get two of them to sit in a room together without going berserk.

TREVELLYAN

You're making a very provocative allegation, Dr. Ruth. Who controls this group?

RUTH

From the descriptions in this report, I'd say we met him last night. His name is Darryl Revok. He was on our list.

KELLER

This is total fiction...

TREVELLYAN

Mr. Keller, please. What do you suggest, Doctor?

12. CONT'D

RUTH

I suggest we eliminate the competition.

TREVELLYAN

How?

RUTH

We contact a Scanner who is as yet unknown to the underground. We convert him to our cause. We send him out to infiltrate this underground...

KELLER

Convert him? But they're all pathetic social misfits. They're unstable and unreliable.

RUTH

Only because their unique gifts are not properly understood, Mr. Keller.

TREVELLYAN

Gentlemen, the one point about which there is no doubt at all is that ConSec has been attacked. For our own peace of mind, we must retaliate in some way. I think Dr. Ruth's suggestion is an interesting one.

KELLER

But we don't have any Scanners left to send into the field.

12. CONT'D

RUTH

(ENIGMATICALLY)
I know of one who is still...unaffiliated. A very special one. I'll tell you where to find him, Mr. Keller.

13. INT. NIGHT. SHOPPING MALL

A young man saunters into the cafeteria section of the mall. It is CAMERON VALE, about 35, who seems little more than an unusually young down-and-outer, his basic good looks twisted into ugliness by his general condition - unshaven, foul-smelling, filthy old coat, torn pants, shaky from malnutrition, hands and face bruised and scabby from countless unremembered falls and brawls.

He walks between the tables picking up leftovers from the various trays. He sits down at one of the tables and begins to eat a cold hot dog.

We notice two attractive, middle-aged matrons chatting over hot Danishes at an adjoining table. They see him and seem to make derogatory remarks about his appearance.

Vale, now focuses his attention on the more attractive woman. The sharpness of his gaze is strangely acute for such a wreck of a man, and it is not lost on the woman. She goes to great lengths to avoid eye-contact with Vale yet is strongly drawn to his gaze.

Vale is not only the only one whose gaze is intent: two large men in overcoats and hats are both watching him from across the cafeteria. They do nothing to disguise their interest in Vale, who is, nonetheless, oblivious to their presence.

Vale's head rolls back and forth lightly. His eyes narrow down to slits as he focuses some sort of energy on the woman opposite him. Vale's pupils dilate; his heart starts to pound; his breathing becomes deep and regular.

Without warning, the woman's head suddenly snaps back. Her eyes close, her mouth opens as she slides to the floor.

One of the men watching Vale nudges the other, who stiffens slightly when he sees the woman going into her fit.

13. CONT'D

The woman begins to writhe in a tortured frenzy as people begin to stare. A bespectacled man in his 20's, a medical student, jumps up and runs over to the woman as those closest to her get up and move away. The medical student kneels beside her and begins to jam one of his leather gloves between her teeth.

MEDICAL STUDENT

She's having a fit. She's an epileptic. Help me hold her down, somebody. It's nothing to be afraid of. We've just got to keep her from hurting herself until it's over.

Unnoticed in his corner, Vale himself goes through a more subdued and private version of the woman's agonized rapture, sweating, twitching, all the muscles in his face working.

The medical student is having trouble holding the woman down. He yells at the three people who have been curious enough to edge closer.

MEDICAL STUDENT

(ANGRILY)
C'mon! Yes, you! It's epilepsy. It won't last long. C'mon. Just hold her legs so she doesn't knock her own teeth out.

A girl gives her boyfriend a shove towards the medical student and he shrugs, then kneels beside the woman and tries to grab one of her thrashing legs.

MEDICAL STUDENT

That's it. Good. Don't let her bite her tongue off.

Vale tenses, his body goes rigid for a moment, his head trembling from the tension in his neck muscles. The woman begins to do the same thing on the floor.

13. CONT'D

MEDICAL STUDENT

It's all right. It's all right. I think it's gonna be over soon.

Vale suddenly goes limp; his breath comes deep and fast. He has reached some sort of bizarre climax. At the same instant, the woman on the floor suddenly lapses into unconsciousness. The men who are holding her draw back slightly, then let go of her.

The two large men in overcoats now move towards Vale. Coming out of his daze, he notices them for the first time, rises to his feet and staggers over to the stairs. The first large man pulls a short rifle from his coat and the two follow in hot pursuit. The rifle is a compressed-air dart gun, the kind that are used to tranquilize wild animals. Vale now begins to run up the stairs to a landing. As No. 1 races behind him, No. 2 dashes up the adjoining stairs to head him off. Vale, seeing he is trapped, jumps over the railing, hoping to make the escalator. His aim is off and he manages barely to grab the escalator hand-rail. Hanging there desperately, he is pulled on board by a man riding the escalator. As he catches his breath, No. 1 takes aim and fires. We see a dart puncture Vale's hand. Vale, staring at the dart incredulously, still tries to escape. As he tries to run, his energy drains out of him and he slumps to the ground.

14. INT. DAY. VALE'S APARTMENT AT THE FACTORY

Vale wakes up. He is lying on a bed in the middle of a vast, sunlit warehouse floor. The distant walls of the room have been whitewashed. The cavernous place is empty except for his bed, two tables, three wooden chairs near the bed, and fifty metal folding chairs all set up in neat rows, as if for a performance. The light comes from skylights.

Vale tries to rise but finds that he is strapped into his bed by nylon-web straps. There is a man sitting next to his bed - Dr. Paul Ruth. Ruth is wearing a suit and tie.

Ruth bends close to Vale when he sees that Vale is now more or less sentient. Vale has been cleaned up considerably. He has been shaved, washed, and dressed pants and a shirt. There are socks on his feet.

14. CONT'D

RUTH

You are only 35 years old, Mr. Vale. Why do you suppose you have become such a derelict? Such a piece of human junk?

Vale tries to make sense out of his new surroundings, but soon gives up. His surroundings have not made sense to him for years - why impose on them now?

RUTH

The answer is simple: you're a Scanner and you don't know it. That has been the source of all your agony. I'm going to show you that it can be the source of great power.

Ruth gets up and walks to the door. He opens it and speaks to someone.

RUTH

Let them in, hurry up.

Ruth stands by the door as fifty people trail in and occupy the metal folding chairs. They have the demeanor of middle-class people waiting patiently at an airport for their flight to go. Some of them have brought magazines and books to read. Others knit or sew. The differences are that there are no children amongst them - everybody is over twenty-one - and there is no talking. Finally, they are like some strange, mute audience waiting for a non-existent curtain to go up.

Once everyone has settled, Ruth smiles at Vale and leaves. Vale settles back on his pillow after he has had a good look around. What else can he do?

DISSOLVE TO

15. INT. NIGHT. VALE'S APARTMENT AT THE FACTORY

Vale is sweating. There are fifty muted voices grinding away incessantly in the back of Vale's mind. There are endless inane images flashing through Vale's head, layer upon layer, the lamination of imagery - faces, incidents, objects - is fifty translucent levels deep, all levels shifting through and over each other.

The minds of the fifty people in Vale's room are all alive directly in Vale's brain. Their presence increases until there is no room for any mind of Vale's own: he is a scrambled composite of everyone else in the room. Their faces super-impose over his face, faster and faster, until Vale has no face of his own.

16. INT. MORNING. VALE'S APARTMENT AT THE FACTORY

Vale's beard has grown. So has the intensity of all the voices and all the imagery. Vale is shaking, twitching, shuddering, pouring sweat. The voices and the images clamour for attention in his skull. His brain is porridge.

In the midst of the chaos floats Dr. Ruth, closer and closer. Ruth smiles and gives Vale an injection of Ephemerol. Vale stiffens as the drug hits his bloodstream. With each heartbeat the voices and images recede further and further, until there is only a large room full of people who are very quiet and, mercifully, very distant. Vale is still shaking, but his own mind now has room in his skull again.

Ruth bends close to Vale and mops Vale's brow with a cloth.

RUTH

That's better, hm? Now we can talk.

DISSOLVE TO

17. INT. DAY. VALE'S APARTMENT

The fifty spectators dissolve away, leaving Vale - cleaned up once again - and Ruth alone in the room. They both sit in

17. CONT'D

chairs. Vale sits with his legs crossed and his arms folded. He looks unnatural being comfortable, like an orang-utan pretending to be human.

RUTH

I don't suppose you speak much?

VALE

No.

RUTH

I'm not surprised. With all those other voices in your head, how could you possibly hear your own voice?
(VALE SHRUGS)
How could you develop a self, a personality?
(VALE SHRUGS AGAIN)
How do you feel?

VALE

I feel crystal clear.

RUTH

Do you like it? (VALE IS CONFUSED)
The clarity?

VALE

I'm not sure. I think I'm afraid.

RUTH

Why?

VALE

I feel very...exposed. I can hear myself.

17. CONT'D

RUTH

You hear your own voice?

VALE

Yes.

RUTH

(SATISFIED) Good.

VALE

You called me...a Scanner. What is that?

RUTH

A freak of nature born with a certain form of ESP. A derangement of the synapses which we call telepathy. A disease, possibly. Or the result of radiation. We don't know why.

VALE

This is an insane asylum. You're just another inmate. (LAUGHS)

RUTH

My name is Paul Ruth. I'm a psychopharmacist by trade. I specialize in the phenomenon of Scanners.

VALE

You're a madman.

17. CONT'D

RUTH

No, I'm not. And neither are you.

VALE

Oh, but I am. I've always been mad.

RUTH

The woman in the shopping mall... what were you doing to her?

VALE

I wasn't doing anything to her! It was her. She was forcing me... to...

RUTH

To do what?

VALE

To...think about her.

RUTH

The fifty people in this room. They seemed to disturb you. Why?

VALE

They talked too loud. They talked and talked...

RUTH

Really? I didn't see their lips move, did you?

17. CONT'D

VALE

No, it was the other voices...the ones without lips. Their voices were drowning me. I couldn't stop them.

RUTH

And when I gave you this drug, with this needle...what happened to those voices?

VALE

They stopped.

RUTH

(HOLDING UP THE HALF-EMPTY VIAL) This is called Ephemerol. It's a scan suppressant. It does nothing to ordinary human beings. When given to a Scanner, it prevents the flow of telepathy. It stops the voices.

VALE

How do you know these things?

RUTH

There have been over two hundred like you. And I know the names of every one of them. 34 committed suicide before they reached the age of ten. Another 80 died violent deaths in their teens. Some of the others I've been able to help. I want to help you.

VALE

Why?

17. CONT'D

RUTH

(SMILING) It's my profession.

18. INT. DAY. PSYCHIC GYM. FACTORY

Vale finds himself in a vast room which is almost identical to his own, except that it sports quite a bit of electronic equipment which surrounds a large square formed by a series of tumbling mats in the center of the floor.

There are four technicians working this floor, all of them busy. Two of them are attaching electrodes to a man sitting cross-legged on the tumbling mats.

Ruth takes Vale over to the man on the mats. They are silently attended by one of the other technicians, a gaunt man named CORTNEY. Vale seems to be hanging on all right. Ruth casually introduces him to the mat man.

RUTH

Welcome to our little psychic gymnasium. Cameron Vale, please meet yoga master, Dieter Tautz.

Tautz smiles slightly and nods a courtly nod in Vale's direction. Vale manages a nod in return. Tautz is wearing a tweed suit and shoes. He is very Germanic and wears a well-controlled Van Dyke beard. A technician has attached electrodes to his chest, having opened Tautz's shirt and jacket only just slightly, and is in the process of securing the last of four more, two to each temple.

RUTH

Mr. Tautz has kindly consented to be your psychic sparring partner, Cameron. He has demonstrated in public on many occasions that he is able to control at will his heart rate, his Alpha-wave rhythm, and many other supposedly uncontrollable bodily functions.

(cont'd)

18. CONT'D

RUTH (cont'd)

(TO TECHNICIAN)
Are we ready?
(THE TECHNICIAN NODS)
Very good. If you will just face Mr. Tautz on the mat, right over there...

A technician leads Vale around the wires attaching Tautz to two oscilloscopes and helps him settle in front of Tautz. Another technician brings Ruth one of the ubiquitous metal folding chairs, which Ruth organizes so that he can sit to one side and see both men in profile, like a net judge in a tennis match.

The technician who attached the electrodes turns on the oscilloscopes, which immediately register two sets of normal sine waves. The upper screen is marked HEART, the lower ALPHA-WAVE.

RUTH

Cameron, I want you to slowly release your scan, slowly, and with focus. I want it to touch Dieter Tautz's heart, and not his brain. Do you understand? Telepathy is not mind-reading. It is the direct linking together of two nervous systems separated by space. I want you to link your brain to his heart, and I want your brain to make his heart beat faster. Do you understand?

Vale barely nods. He is staring at Tautz's chest. Tautz has closed his eyes and assumed a general posture of controlled serenity.

RUTH

It his heart starts to beat too quickly, he will take control of his heart away from you and slow it down. You don't have to worry about Dieter Tautz. You only have to make his heart beat faster. Fast, fast, fast, fast.

18. CONT'D

The heart monitor starts to register a slightly quickening pulse rate. Vale sweats and concentrates. Tautz's heart rate increases jerkily, like a puppet in the hands of an unskilled operator.

RUTH

Faster, faster, faster, faster.

Tautz's heart rate levels off at a rate higher than normal, then suddenly accelerates madly. Tautz breaks into a sweat. He tries to bring his heart rate down. It sinks slightly, then accelerates upwards at an insane rate again. Tautz starts gasping open-mouthed and licking his lips. He opens his eyes. They are bulging with fear. He is losing the tug of war. He looks at Vale. Vale's eyes are blank and hard with power.

TAUTZ

(GASPING) Stop...stop him...

RUTH

Cameron! End your scan! End it now!

But Vale can not end his scan, or perhaps does not want to. Suddenly Tautz's Alpha-wave monitor starts to go berserk as well. Tautz jerks violently backwards on the mats clutching his chest, and then goes into a totally uncontrolled epileptic spasm, its grotesque rhythms registering on the monitors.

Ruth jumps from his chair, pulling a syringe from his pocket. A technician makes a move to grab Vale, while Ruth jabs the needle into Vale's arm.

Suddenly, almost casually, Vale releases Tautz from his scan. Tautz is left gasping on the floor as two technicians rush to his side, smashing his chest to get his heart working again and trying to force open Tautz's mouth so he won't bite off his tongue. Vale stands up and smiles at the approaching Ruth, the scent of power still in his nostrils.

18. CONT'D

VALE

You were right, Dr. Ruth. It was easy.

19. INT. NIGHT. VALE'S APARTMENT. FACTORY

Vale and Ruth sit in Vale's apartment. Ruth operates a 16mm projector, which splashes its image on a small screen on a tripod. There is a film leader countdown, then the titles: CRANE PSYCHIATRIC INSTITUTE, REF: #32407, January 4, 1967. SUBJECT: Darryl Revok, Age 22.

20. INT. DAY. INTERROGATION ROOM. CRANE PSYCHIATRIC

After the titles, the face of Darryl Revok, 22, suddenly appears. The face is the same one we saw in the opening scenes - Revok, the Scanner infiltrator - only younger. The difference between the two faces is not as great as one would expect, however: at 22, Darryl Revok has already been through the wringer, and his face shows it.

The camera shooting him is behind a one-way mirror in a small interrogation room. It zooms in and out at times, showing us details of hand positions, eyes, and anything else the camera-man thought was significant. There are jump cuts in the film, but the camera angle is always the same, though not necessarily the frame size.

The young Darryl Revok has a haunted face. He is very hyper and distracted in his speech and mannerisms. On his forehead is stuck a rectangular piece of Elastoplast, upon which is drawn an eye complete with eyelashes. The off-camera voice of a woman psychiatrist tries to guide Revok through a certain amount of self-revelation. Her name is LILIANE.

LILIANE (OC)

Tell us what you did, please, Darryl.

REVOK

I drilled a hole in my head.

20. CONT'D

LILIANE (OC)

Where?

REVOK

It's obvious, don't you think?
(SHRUGS, POINTS TO THE DRAWN
THIRD EYE)
Right here.

LILIANE (OC)

Why did you do it, Darryl? Why
did you drill the hole?

REVOK

Too much pressure in there. In my
head.

LILIANE (OC)

You wanted to let the pressure out?
You wanted to let something out of
your head?

REVOK

(A QUICK SMILE)
Aha. You're pretty smart, Liliane.
Can't pull any fast ones on Liliane.

LILIANE (OC)

You wanted to let something out of
your head?

REVOK

Uh huh.

20. CONT'D

LILIANE (OC)

What?

REVOK

(PAUSE) The people. Too many people in my head. Not enough room for Darryl.

LILIANE (OC)

You mean voices?

REVOK

No. Whole people. Hands, feet, everything.

LILIANE (OC)

What's that you've put over the hole?

REVOK

A door. I put an eye on it so the people would think the door was just another eyelid. Then they won't try to get back in.

LILIANE (OC)

You think that'll fool them?

REVOK

(SUDDENLY WORRIED) What do you mean?

LILIANE (OC)

I mean, is that the only way they can get back in?

20. CONT'D

REVOK

(LOOKING VERY CRAZY)
Sure it is. I'll show you, if you don't believe me. I'll show you how they get in.

Revok picks up a glass of water and pours the water out. He turns his back to the camera.

LILIANE (OC)

(SUDDENLY ANXIOUS) What are you doing, Darryl?

REVOK

Are you watching?

Liliane gets up and runs out of the room just as Revok whirls around and shatters the one-way glass with the tumbler.

REVOK

(SCREAMING) They get in like this!

People run back and forth in the dark room on the camera side of the one-way glass. Two attendants come in and drag Revok away screaming.

21. INT. NIGHT. VALE'S APARTMENT. FACTORY

Vale sits back, shaken by a sense of recognition both comforting and disturbing.

VALE

That's me, isn't it?

21. CONT'D

RUTH

It's you as you were...without Ephemerol, without guidance.

VALE

Is he still like that?

RUTH

He's worse.

VALE

How could he be?

RUTH

At the age of 22, Darryl Revok was extremely self-destructive. Now, at the age of 35, he is simply... destructive. In many ways, Cameron, he's your enemy. And mine.

VALE

But I don't even know him.

RUTH

He knows you. Somehow, Revok has acquired the master list of all Scanners ever known to be born. He has sought them out, one by one, and asked them to join him in an insane crusade against the society that created him.

VALE

And me?

21. CONT'D

RUTH

He's looking for you. But I found you first, and that's why you can help me.

VALE

I don't understand.

RUTH

(WALKING AWAY)
All Scanners who have refused to join Revok have been murdered. These murders represent the loss to mankind of the most spectacular human beings who have ever walked this planet. You, Cameron, and your brothers and sisters, can bring a glory and brilliance to our society that has never been seen before. But we must stop Revok now.

VALE

But what could I possibly do?

Ruth smiles.

22. EXT. NIGHT. FACTORY Establishing shot of the Factory.

23. INT. NIGHT. PSYCHIC GYM. FACTORY

In the psychic gym, Ruth shows Vale photos and documents relating to his first lead into the Scanner underground - Benjamin Pierce.

23A. INT. DAY. PRISON

These include photos of Pierce in prison, photos of him from high school, prison documents, clippings about his attempt at murder from the newspaper.

24. INT. NIGHT. PSYCHIC GYM. FACTORY

Throughout this scene, Ruth helps fit Vale with several changes of expensive clothes in keeping with his new social respectability - including rings, keys, and credit cards.

RUTH

(SORTING OUT PHOTOS FOR VALE)
This man is Benjamin Pierce. These are the last known photos of him. They were taken at a prison for the criminally insane.
(SINGLING OUT A PHOTO OF A SCULPTURE)
This is also Benjamin Pierce. It's a plaster cast of him which is on display at the Crostic Art Gallery. Pierce is the only lead we have: a known Scanner who may or may not be part of Revok's underground.

VALE

Why was he in prison?

RUTH

He tried to kill his entire family... father, mother, sister...when he was ten years old. That was 1958. He was released two years ago..."Rehabilitated through art" it says here.

VALE

Through art?

RUTH

He was discovered at a prison art show by an international promoter. What began as art therapy ended up a small industry. Art critics all over the world began to demand his release. And they got it. I have a few lithographs myself. They're very good.

24. CONT'D

Vale turns to face Ruth, faltering under the enormity of it all.

VALE

Paul...I don't think I can do this.

RUTH

You're the only one who can do it. Listen to me. You find Pierce. You tell him you're lost. You tell him you want to join Darryl Revok. And when you find Revok, you join him. All you have to do then is to tell me where Darryl Revok is. That's all. And then you can come home.

25. EXT. NIGHT. CROSTIC GALLERY

Establishing shot of the Arno Crostic Gallery, a private art gallery housed in a renovated Victorian townhouse in a fashionable section of downtown Toronto.

A sign in the bay window of the gallery says "Benjamin Pierce - Recent Works", and beyond the window it is apparent that an opening night party is in progress. A crowd of people in extreme but calculated evening dress carry drinks, hors d'oeuvre, and catalogues as they mill about amongst the works of modern sculptor Benjamin Pierce.

26. INT. NIGHT. CROSTIC GALLERY

In the midst of the opening night action stands Cameron Vale, transfixed by one of Pierce's sculptures. Vale has obviously been worked over by the people at the Factory. His hair is very coiffed, his black velvet suit and loose white shirt open at the throat fit him perfectly. At a glance you would definitely say he belongs at this party.

But at the moment Vale is oblivious to the trendy swirl around him. All he can see is the plaster cast sculpture in front of him which is basically a man in a glass room strapped to a chair, screaming. The terrified face of the man in the chair is the face of Ben Pierce.

26. CONT'D

A man who has been working his way through the crowd, introducing himself to everyone but concentrating on wealthy-looking potential buyers, approaches Vale. The man, ARNO CROSTIC, slight, effete, dressed very similarly to Vale, finally spots Vale and stands beside him, communing in front of Pierce's work. After an appropriately respectful beat of silence, Crostic turns to Vale.

CROSTIC

The man has incredible power, doesn't he?

VALE

(STARTLED)
Power? Oh. Yes. He does.

CROSTIC

I'm Arno Crostic. I'm pleased you could come to my gallery.
(EXTENDING HIS HAND)
I'm sure I know you.

VALE

(SHAKING HANDS)
I don't think so. I'm Cameron Vale. I flew in from Montreal just to be here tonight.

CROSTIC

(INTRIGUED)
Really? You are an aficionado of Benjamin Pierce?

VALE

I've been following his career for years. I thought it was time I met him. Is he here tonight?

26. CONT'D

CROSTIC

Surely you must know that Benjamin Pierce never appears in public. You know, I am his agent as well as his exhibitor, and I have never met him. He is a genuinely mysterious person.

VALE

I'm interested in buying this... (INDICATES SCULPTURE)...for my apartment in Paris. But...I don't know. I get the feeling it wouldn't work out unless I could meet the artist first.

CROSTIC

I understand. It takes a very special person to live with something like this. We rarely make private sales of Pierce's works.

VALE

Can you arrange it?

CROSTIC

(DEEP SIGH)
I'm afraid not. I hope it won't prejudice you against acquiring this piece, but...I would lose Benjamin Pierce for good if I even approach him with the idea. It's part of our agreement. He will not meet his public.

VALE

Maybe you could just tell me where he lives. I could approach him myself. You wouldn't be involved.

26. CONT'D

CROSTIC

I'm sorry. I can't. (LAUGHS)
I mean, whatever would you think
of me if I did?

Vale smiles sympathetically. A small trickle of blood appears out of Crostic's left nostril and runs down his upper lip. Vale is scanning his right hemisphere and the pressure is hurting. Crostic feels the blood and lifts his hand to wipe it away. His hand is shaking. He smears the blood but does not manage to remove it. He looks sick.

VALE

Then maybe you could just...
just think about where he lives.

CROSTIC

(SHAKILY)
Excuse me, I...I don't feel well,
suddenly. Excuse me.

Crostic turns away and starts to make his way through the crowd towards a washroom. Several people who turn to talk to him notice that he has blood on his face. They put their arms around him and help him across the room.

Vale turns back to the glass room. He has the name he needs. Vale takes one last look at the screaming man with the exposed brain. Suddenly, Vale realized that his own nose is bleeding.

Vale whirls around. The people in the room seem as before, the group around Crostic almost out of sight now, the rest still socializing enthusiastically. Vale takes his napkin and wipes his nose. His hand is shaking. A woman we are to know as KIM ROTHBERG watches Vale.

27. INT. NIGHT. DOWNTOWN ELEGANT HOTEL ROOM

Vale has dialed a number from his hotel room. He is inhaling deep snorts of Ephemerol, anxiously waiting for an answer.

Finally, someone answers the phone.

27A. INT. NIGHT. LOUNGE OF A POSH RAQUET CLUB

Dr. Ruth sits at a table with a drink in hand.

RUTH

Cameron?

VALE (VO)

Yes.

RUTH

How does it feel to be out in the world again?

27B. INT. NIGHT. HOTEL ROOM

VALE

Good, but strange....I know where to find Pierce now.

RUTH (VO)

That's good Cameron. Tell me when you make contact.

VALE

I.....will.

RUTH (VO)

What's wrong, Cameron?

VALE

(PAUSE) I've been scanned.

28. EXT. DAY. PIERCE'S FARM

Vale pulls up the driveway of Pierce's farmhouse and stops. He gets out of his rented car and looks around.

The farmhouse is deserted, full of mice and birds' nests, its windows broken.

Across a rutted, scraggly field stands an immense barn of stone and board. Vale takes one last look around and starts off across the field towards the barn.

29. EXT. DAY. FIELD

About half a mile from the farmhouse, a group of four men and one woman lounge around a black van. One of the men sits on the hood of the machine, watching Vale with binoculars as Vale heads towards the barn. Satisfied, the man puts away his binoculars and gets off the hood.

The five reach into the jeeps and take out oblong objects wrapped in blankets, one blanket per person.

30. INT. DAY. PIERCE'S STUDIO

Vale enters Pierce's large, high-ceilinged studio. Works in progress are everywhere. Vale walks through the place looking for signs of life. There is a half empty glass of wine and a bottle on a work table cluttered with sculpting tools. A short cigar is still burning in an unfired clay ashtray.

Vale notices an open door, leading to a den, and sees an immense fiber glass sculpture of a human head. He enters.

31. INT. DAY. PIERCE'S DEN

Vale hears a voice and sees a man sitting on a platform above and behind him.

It is PIERCE, 32, heavyset, dark-bearded, work-booted and plaid-shirted. The plastic shapes around him, glistening like living organs, are vaguely spleen and kidney-like, and the lighting is blood red and dramatic: a strange womblike retreat for a strange and disturbed character.

31. CONT'D

PIERCE

Why don't you leave me alone?

VALE

Benjamin Pierce?

PIERCE

Why don't you leave me alone?

VALE

I need help. You're the only one who can give it to me.

PIERCE

(LAUGHS) Is that right? Me? The only one?

VALE

Yes.

PIERCE

Then I think you're in big trouble, chum.

31A. INT. DAY. PIERCE'S DEN

Vale climbs a ladder up onto the platform.

VALE

I was told you know a man named Darryl Revok.

31A. CONT'D

PIERCE

(DARKENING) Who are you?

VALE

My name's Cameron Vale.

Vale extends his hand for a shake and Pierce turns away going down another set of steps to the lower level.

PIERCE

An admirer of mine. With an apartment in Paris.

VALE

(FOLLOWING PIERCE)
How did you know that?

PIERCE

I have friends. I don't want them, but I have them.

VALE

Scanner friends?

PIERCE

What do you mean by that?

VALE

I'm one of you. I want to join you.

They enter the head through the neck, and simulated veins, sinus cavities and brains are evident.

31A. CONT'D

PIERCE

But there is only one of me. I think you're crazy.

VALE

(ANGRY) Don't tell me I'm crazy!

PIERCE

(HIS INTEREST PERKED)
No? Why not?

VALE

(FREAKING) Because they've been calling me crazy for years and I'm not crazy. They've been telling me that people can't live in my head and they can live in my head. They wipe their feet in my head. They cut their throats in my head. They do those things in your head too, don't they?

PIERCE

(CALMLY) They used to. I don't let them anymore.

VALE

How do you stop them?

PIERCE

With my art. It's my art that keeps me sane.

VALE

(BREAKING DOWN) But me....what about me? I don't have anything like that to stop them.

31A. CONT'D

PIERCE

I don't know what you're talking about.

VALE

(ANGRY) Yes you do. I'm talking about Darryl Revok. I want to join him.

PIERCE

Why?

VALE

Because I can't.....I can't take it alone. I have to find others like myself.

PIERCE

Like yourself? But are you a zombie? Are you a killer?

VALE

(CONFUSED) No.

PIERCE

Then you won't find others like yourself with Darryl Revok.

VALE

I don't understand.....

PIERCE

You're a madman and a liar. Get out!

31A. CONT'D

VALE

I won't leave until you tell me where I can find Darryl Revok.

PIERCE

Then I'll get out.

SCENES 32A - 43

ACTION AND SPECIAL EFFECTS SEQUENCE

Pierce gets up and walks out into the studio. He is met by the shotgun fire of the five killers. Pierce tries to protect his sculptures from the blasts and goes down with them. When the killers discover Vale, they blow the giant fiber glass head apart. Vale, mustering his courage, stuns them all with his scan, then rushes to the dying Pierce. Pierce can't talk but Vale scans him for information about where to go next. Vale makes his way out through the carnage, gets into his car, and, still very shaky, drives off down the road.

44. INT. DAY. VALE'S HOTEL LOBBY

Vale enters his hotel and, shaky, checks for messages. There are none. He gets a parcel and goes up to his room.

45. INT. DAY. VALE'S HOTEL ROOM. BEDROOM

Vale takes a hot bath, and gives himself an injection of Ephemerol to shut out the voices around him in the hotel.

46. INT. NIGHT. VALE'S HOTEL ROOM. BEDROOM

Vale watches tv mindlessly. He finally gets up and goes to the window. It is night. He goes out.

47. EXT. NIGHT. HALFWAY HOUSE

Vale walks down a dark street and stops in front of a large old building. It is the place that he has learned about from Pierce just moments before Pierce died.

Vale tries the door. It is locked. He knocks. Someone peeks out from the end of a hallway, disappears, and then is replaced by another man - JACK. Jack comes down the hallway and unlocks the door.

VALE

My name is Cameron Vale. I've got to see Tony Gaudi right away.

JACK

(LETTING VALE IN) Come in.

48. INT. NIGHT. HALFWAY HOUSE

Jack pushes Vale against the wall.

JACK

Hold it.

Jack raises one hand and immediately begins to scan Vale. Vale does not resist, but thinks about Ben Pierce and his death. Jack suddenly breaks off his scan with a short sob.

JACK

(WITH A SHORT SOB) Oh, God. Ben Pierce is dead.
(TO VALE) Come upstairs.

49. OMIT

50. INT. NIGHT. HALFWAY HOUSE HALLWAY

Jack and Vale climb the stairs and walk along the second floor hallway until they come to the open door of the lounge. Jack tells Vale to wait and enters the lounge. From the hallway, Vale sees into the lounge.

51. INT. NIGHT. HALFWAY HOUSE. LOUNGE

In the lounge, are KIM and JIM. Jim is going through some kind of painful withdrawal on the couch, and is being helped through it by Kim.

JIM

No, please! I can't...I can't do it...I want a drug I heard about. I need it to stop the voices - give me some.

KIM

Yes, you can. You can. We've all done it. You can do it too...

Jack walks over to Kim and whispers in her ear, obviously telling her about Pierce's death. She turns around and looks at Vale, reeling from the news. After a pause, she gets up and approaches Vale, leaving Jack to take her place at Jim's side.

52. INT. NIGHT. HALLWAY

Kim comes over to Vale, fighting back tears. The look she gives Vale is very hard.

KIM

I know you. You were at the Gallery. You were looking for Pierce. Why?

VALE

I wanted to find Tony Gaudi. I need help.

52. CONT'D

KIM

Who sent you to Pierce?

VALE

(LYING) His scultures, when I saw them I knew I had to find him.

52A. INT. NIGHT. HALFWAY HOUSE. LIVING ROOM

Vale finds himself sitting around a living room table with Kim and TONY GAUDI. Gaudi is dark and intense, with a bitter edge to everything he says.

KIM

(WITH QUIET ANGER) How did Pierce die?

VALE

They used shotguns. Four of them.

KIM

Then it was Revok.

VALE

But it couldn't be. I scanned them. They didn't block me. They couldn't have been Scanners.

KIM

Revok's people use a drug called Ephemerol. They can't scan. That's why they use guns.

52A. CONT'D

GAUDI

Pierce didn't use Ephemerol. And neither do we. It's a dependency we can't afford. It's hard to find, and when you do find it, it makes you weak. Very weak.

VALE

Then why does Revok let his people take it?

KIM

Let us tell you about Darryl Revok. The first we know of him was his escape from a mental institution when he was 23. That was just after he invented the word "Scanner". He used it to define himself, and it gave him strength.

GAUDI

Then he came looking for us, for all the others like himself. Somehow he knew where we were hidden, the insane garbage, the trash. And we thought he was a saint. The first Scanner saint. He told us we were valuable when we had been taught to believe we were worthless, and we loved him for it.

KIM

He told us that we were sterile, that we couldn't have children even with normals. And when we started to cry because of that, he smiled and told us no, it was wonderful: it made us special. We were irreplaceable. When we died, there would be no more Scanners - but the earth would live in wonder forever because we had lived on it.

52A. CONT'D

GAUDI

And finally, he brought us Ephemerol. He had found a drug that could make us sane for a few hours, could stop the voices. It was all so incredible. It was like waking up one morning to find that you really could fly.

There is a long pause.

VALE

And then?

KIM

And then, one day, we discovered the group self.

VALE

(INTRIGUED) The group self?

KIM

Cameron...have you ever sat in a room with other Scanners before?

VALE

Not until today.

KIM

If you do, and if you all scan together...your minds begin to flow into each other until they become one mind, one nervous system, one soul...It's an incredibly beautiful and frightening experience.

52A. CONT'D

VALE

Why frightening?

GAUDI

Because you lose yourself in the group self. You lose your will to the group will.
The power that a small number of us can generate when we focus our scan together is fantastic...but it can't be controlled by any single person.

KIM

We wanted to explore that communal experience, but Revok's ego was too strong. He wouldn't join us. He couldn't allow himself to dissolve into us. He wanted to control us. That's when we left.

GAUDI

Ben Pierce stayed with Revok. He refused to believe that Revok was beginning to go mad again, madder than the worst of us has ever been. But then, even Pierce had to leave, and that's when Revok started to kill us.

KIM

We wanted Pierce to stay with us, but he wouldn't. He couldn't stand living with anyone. He denied he was a Scanner. He rejected both Revok and Tony.

52A. CONT'D

GAUDI

So when Pierce finally had to leave - that's when he began to kill us. We should use our power to destroy him before he destroys all of us.

KIM

No, then we're as bad as he is.

GAUDI

So we stay here and wait till he blows all of us away!

VALE

(BLANKLY, WITH PIERCE'S TONE)
I have friends. I don't want them, but I have them.

KIM

What?

VALE

(AGAIN IN PIERCE'S TONE)
It's my art that keeps me sane, My art. Sane.

GAUDI

What are you saying?

VALE

(SNAPPING OUT OF IT)
It's Pierce. I scanned him before he died. I still have some of him.

52A. CONT'D

Gaudi and Kim look at each other. If they get Vale to participate in a group scan, they can share what's left of Pierce.

53. INT. NIGHT. ATTIC. HALFWAY HOUSE

In the attic of the halfway house, Vale takes part in a group scan with Gaudi, Kim, Meryl, Craig, and two other Scanners. They sit in a circle on pillows. A scan tone begins to revolve around the room from one to the other.

54. EXT. NIGHT. HALFWAY HOUSE

The black van we saw at Pierce's farm pulls up to the curb and drops off Braid and Patch, two of the four killers who murdered Pierce. The two men carry guitar cases into the halfway house as the van pulls away.

55. INT. NIGHT. HALFWAY HOUSE ENTRANCE

Braid and Patch go up the stairs to the second floor.

56. INT. NIGHT. ATTIC . HALFWAY HOUSE

The scan tone accelerates around the room from person to person, mind to mind, spine to spine, gathering momentum as it goes.

Random images begin to flash, contributions from each mind present. The scan tone revolves faster and faster, skewering the images and collecting them like beads on a string. Vale's head starts to loll as his mind begins to dissolve into the bubbling cauldron which is melting everyone else's mind as well. Hearts are pumping, chests are heaving as all the voices and all the images coalesce into one clear voice, one clear succession of images. The minds and nervous systems of six Scanners have combined to form one common mind, one nervous system.

Vale rolls his head back and forth against the wall behind him, his eyes bright though unseeing, a smile of insane ecstasy on his face. He is at peace. He belongs.

57. INT. NIGHT. HALLWAY

Braid and Patch stop in the hallway of the second floor to open their guitar cases. Inside each case is a shotgun. They remove the guns and start up the stairway leading to the attic. Jack suddenly walks out of a room and almost bumps into them. Before he can scan them, they smash him across the face with the barrels of their guns and throw him over the bannister. Jack crashes onto the stairs, unconscious. Braid and Patch run up the attic stairs.

58. INT. NIGHT. HALFWAY HOUSE. ATTIC TEST CENTER

The imagery of Vale's recent past is starting to bleed into the pool of the group mind when the door smashes open and Braid and Patch burst into the room.

Before anyone has a chance to react, Braid blows Meryl away with a blast of his shotgun. Patch tries to catch Gaudi but misses and blows out the attic window instead. The remaining Scanners automatically turn on the intruders, hands still linked, and focus their single group scan on the intruders. Vale has no choice but to focus himself along with the others: he can't tell which part of it is him and which is the others in any case.

Braid swings his shotgun around as a screaming, whirling scan begins to hit him. His movements slow down, his brain processes congealing until he can barely function.

Patch too seems to be caught in some invisible tar pit, his muscles straining to re-direct his weapon. Suddenly, Braid screams. Flames shoot out of his mouth and torch the wall-paper, the rugs, the pamphlets and mounds of old newspapers. The walls burst into flame, engulfing the paralysed Patch.

Gaudi releases Vale and grabs Flavia hustling her out the door before the flames have blocked it. Craig and Jim try to drag Meryl out the door after them, but Gaudi screams at them to leave her.

Gaudi then grabs the stunned Vale and shoves him out the door too, leaving Patch and Braid to disappear in the flame-filled attic room.

59. INT. NIGHT. STAIRWAY

Kim, Vale, Craig and Jim stumble madly down the stairs as smoke pours down after them. The place is in a panic, devotees scat-tering everywhere.

60. EXT. NIGHT. HALFWAY HOUSE

Gaudi leads the others out a side entrance and into the back lot of the Institute, where an old school bus van is parked. Craig and Jim jump into the two front seats, while Vale, Gaudi, and Kim get into the back. The van screeches away from the Institute, lit by the flames which are pouring out of the attic window and licking up onto the roof.

61. INT. NIGHT. SCHOOL VAN

KIM

Now I know what it feels like to die.

GAUDI

(GRABBING VALE)
Everywhere you go, somebody dies.
Who the hell are you?

VALE

(ALSO IN A STATE OF SHOCK)
I'm...I'm a scanner.

GAUDI

(ANGRIER)
Who are you?

VALE

ConSec found me.

GAUDI

ConSec? What did those fascists want you for?

61. CONT'D

VALE

They told me to find Revok. I think they want to kill him. (BEGINNING TO REALIZE HE'S BEEN USED) But they didn't tell me anything about you...

The black van pulls alongside.

GAUDI

Everybody down! Get down!

62. EXT. NIGHT. CITY STREET

The van cruises along a crowded city street. An unmarked and immaculately glistening black van suddenly jerks out of traffic behind it and squeals its tires as it pulls up alongside.

A row of metal panels along the side of the black van slide back to reveal a line of six shotgun muzzles. Without hesitation, the shotguns begin a withering random fire at the Materiology van, like one pirate ship opening fire broadside on another.

Both tires blow immediately on the Materiology van and its side starts to be dismantled like a sardine can. The surrounding traffic goes crazy.

63. INT. NIGHT. VAN

The two men in the front seats are taken out by the withering shotgun fire. The trio in the back seat hit the floor as metal and thick pile carpeting shreds shower over their heads. The van swerves violently.

64. EXT. NIGHT. STREET

The van leaps the curb and smashes into the immense plate glass window of a record store, taking out a fire hydrant as it goes. The van blasts right through the window frame and into the depths of the store. The black van screeches off into the night.

65. INT. NIGHT. RECORD STORE

The van plows down the length of the record store - fortunately closed for the night - smashing endless counters and racks of records to smithereens. The van finally comes to a stop after it clips the bottom out of a support pillar and slides up against a wall on its side.

66. EXT. NIGHT. STREET OUTSIDE STORE

The fire hydrant sprays water in a huge, gushing fountain as cars screech to a halt and passersby gawk in amazement at the carnage. A few brave souls peek through the gaping hole left by the van in the store front. The broken window has set off a theft alarm which is now ringing madly. A man with a moustache emerges from the shadows to watch.

67. INT. NIGHT. RECORD STORE

Vale crawls in a bloodied daze through the front window of the van. He stumbles over to the side door of the van, which is now horizontal, and pulls furiously on it until it opens. Flames lick out of the van's interior and crackle skyward. When the flames hit the store's sprinkler system triggers, the sprinklers jet on all over the store.

Vale drags himself up the side of the van and peers down inside the box, shielding his face from the flames with his hand.

68. INT. NIGHT. VAN

Inside the box Vale sees Kim cradling Gaudi's head with her hands. Gaudi is dead.

Kim has tears in her eyes. She concentrates until her head begins to shake.

KIM

Tony - wake up - get up -

VALE

He's dead.

68. CONT'D

Kim accelerates her scan until she's sucking a torrent of sounds and images from his mind into hers. A buzz saw is cutting through Gaudi's brain; he goes into an epileptic fit; but still Kim slices her scan through his brain, picking up every vestige of what memories and experiences made up Tony Gaudi. Suddenly, Gaudi stops shaking, then a spasm or two and he is gone.

Kim bursts into tears, sobbing uncontrollably. Vale leaps into the box and lifts her out as police sirens begin to wail.

KIM

No -

VALE

We've got to get out! (KIM RESISTS)
C'mon...It'll blow. Let's go.

69. INT. NIGHT. RECORD STORE

Vale drags Kim out of the van box and hustles her down towards the back of the store as a platoon of firemen come in the front.

69B. INT. NIGHT. RECORD STORE

As Vale and Kim pull open a door into the record store's basement, two cops who have come in with the firemen see them. They immediately start to sprint after them.

Kim is in a daze. Vale shoves her down the basement stairs and slams the door behind them.

70. INT. NIGHT. RECORD STORE

Vale and Kim stumble down the stairs and slip among the aisle of records in boxes until they find a corner to hide. Sirens and crowd sounds filter in from outside. They don't realise that Flick (one of Revok's agents) is following them down and stalking them with a shotgun throughout their dialogue.

70. CONT'D

VALE

We'll be all right here for a while.

KIM

It doesn't matter. It's all over. It's finished.

VALE

What is?

KIM

The dream. A dream of Scanners living out the possibility of a life more sensitive, more loving, more beautiful than anyone has ever seen before.

VALE

It can still happen.

KIM

No it can't. It's dead. It all died with Tony. Nothing can stop Revok now. We were the dream; he's the nightmare.

VALE

But there's still us. I can help you. We could destroy Revok together.

KIM

You? You're barely human.

70. CONT'D

VALE

That's very cruel.

KIM

You don't understand anything.

(SEEING VALE'S REACTION)

.....I'm sorry.....but I feel so alone. So hopeless.....

Vale hugs her. Flick fires his shotgun and misses. Vale's scan instantly brings Flick to his knees. Flick begins to cry - Vale has somehow routed Kim's despair through Flick's nervous system.

Vale goes over to Flick, lifts his head, starts to scan him, to search his brain for information. Kim comes over to Vale.

SCENE 70 PICK UP

INT. RECORD STORE BASEMENT

Flick has dropped his shotgun and fallen to his knees under the power of Vale's scan. Vale and Kim stand over him. Flick takes out a bottle and holds it up to them. It is a bottle of Ephemerol, and it bears a symbol we haven't seen before.

KIM

What are you doing?

VALE

He must have something that can lead us to Revok.

KIM

Us? No, not me.

70. CONT'D

VALE

Look, there it is. That's it.

KIM

Didn't you hear me? I said I don't care anymore -

VALE

(ANGRY) What are you going to do? Hide out in some suburb for ten years, trying to pretend you're a normal, just waiting for Revok to find you and kill you?

KIM

I don't have to wait. There have been so many suicides already.

VALE

But you'll betray them all, betray the dead.

KIM

(IN TEARS) But what can I do? What can anybody do?

VALE

Together we can scan this man, this zombie, We can find out from him where Revok gets his Ephemerol. We can go there...together. Follow it all the way back to Revok himself.

KIM

All right. All right. I would like to stop Darryl Revok.

BIOCARBON-AMALGAMATE LABORATORY - SEQUENCE SCENE SUMMARIES

71. EXT. MORNING. BIOCARBON-AMALGAMATE LABORATORY

Establishing shot of the B-A Lab building, which is big, poured concrete, ultra-modern efficient.

72. INT. MORNING. B-A LAB. MANY AREAS OF THE LAB

Vale takes Flick's place working in this space-ship-like lab. Everybody wears space suits to protect them from inhaling the dust of the drug they are producing. Vale soon realizes that the drug is Ephemerol. He lets Flick's neurons guide him like an automaton through the many areas of the lab. All through these scenes there is a very dense drug smog in the air. Suddenly, Vale sees Darryl Revok through the glass of the control room high above the lab floor. Vale climbs a ladder and tries to reach him but by the time he gets there Revok is gone. Alone in the control room Vale reads a computer monitor. He learns that the production of Ephemerol is controlled by something called the RIPE program and that it is run by ConSec.

73. EXT. NIGHT. DOWNTOWN GREASY SPOON RESTAURANT

Vale makes a call from a phone booth. Kim sits, nervously watching the odd car that cruises by.

74. INT. RACQUET CLUB

Vale listens to the phone ringing at the other end of the line. Ruth finally answers, in the oak-panelled trophy room of the Racquet Club.

RUTH

(HALF ASLEEP) Yes?

VALE

(A PAUSE) It's Cameron Vale.

74. CONT'D

RUTH

(VERY CONCERNED) We've missed you. There's been a lot of action. Are you all right?

VALE

I've made a breakthrough to Revok. I want to come in. I want to bring an informant from Revok's group.

RUTH

Good, very good. I'll arrange for you to be brought in. Call me back in ten minutes.

VALE

OK. Goodbye... Dr. Ruth.

RUTH

Goodbye, Cameron.

Ruth hangs up. Vale hangs up and steps out of the booth.

KIM

All set?

VALE

(TO KIM) 10 minutes.

75. INT. MORNING. PRIVATE HELICOPTER

Vale and Kim sit behind the pilot.

The helicopter is making its first approach over the ConSec grounds.

Vale and Kim anxiously look out their windows. There is a tense circle of 100 men awaiting them on the grass below. The men all wear overcoats and carry automatic rifles.

76. EXT. MORNING. CONSEC H.Q.

The helicopter lands and a guard runs up to help Vale and Kim down.

A man in a white lab coat walks over to Vale and hands him a walkie-talkie. Vale hears Ruth's voice squawk out of the device's speaker. As he listens, he looks around the field for Ruth.

RUTH (VO)

Good morning, Cameron. I'm going to have to ask both you and your companion to allow our man to inject you with Ephemerol. ConSec insists on it for security reasons. I'm sure you can understand that.

VALE

(PRESSING THE TALK BUTTON)
No problem.

RUTH (VO)

Thank you. See you soon.

Vale hands the walkie-talkie back.

76B - 80 INCLUSIVE CONSEC CORRIDOR. INT. DAY

Ruth and Keller stand in a corridor looking out a window at Vale and Kim stepping out of their helicopter far below.

Ruth holds a walkie-talkie. A uniformed ConSec guard stands nearby.

RUTH

(INTO W-T) Good morning, Cameron. I'm going to have to ask both you and your companion to allow our man to inject you with Ephemerol. ConSec insists on it for security reasons. I'm sure you understand.

VALE (VO)

All right. No problem.

RUTH

(INTO W-T)
Thank you. See you soon.

Ruth hands the W-T back to the guard, who leaves. Ruth and Keller turn and walk together down the corridor.

RUTH

Well, Braedon? No apologies? No vote of confidence? My man came back with the goods.

KELLER

Let's save the party until we've unwrapped the presents, OK?

RUTH

It won't take me long. I have a way with these creatures.

76B - 80 CONT'D

KELLER

I know. And so does Trevellyan. That's why he's asked me to take the informant. You can do what you like with Vale.

RUTH

(SHAKEN) But it won't work. Police-state tactics simply will not work.

Keller stops at a door marked NO ADMITTANCE. He puts a plastic card into a slotted panel beside the door and pushes some numbered buttons on the same panel.

KELLER

Really? Why don't you send the board a letter about it. I'm sure they'd love to hear from you.

Keller opens the door, steps inside the room beyond, and shuts it, leaving Ruth alone in the corridor.

80, 82, 84, 86, 88. INT. DAY. CONSEC INTERROGATION ROOM #1

Vale is ushered into Interrogation Room #1 by two uniformed ConSec guards. Ruth is waiting for him. The guards leave.

RUTH

Cameron. Congratulations on your success. I'm glad to have you back home.

VALE

Where's the woman? They said she'd be here.

80, 82, 84, 86, 88. CONT'D

RUTH

She's being interrogated in another room.

VALE

I thought it would be you.

RUTH

So did I. That's why I made sure the needles they gave you both were harmless. She'll be able to protect herself if there's any problem.

VALE

Why did you do that?

RUTH

It was meant as a gesture of trust to your friend. I have my own methods of interrogation. And I have nothing to hide.

VALE

Not even the RIPE program?

RUTH

The....what?

VALE

Do you know of a drug laboratory called Biocarbon Amalgamate?

RUTH

Of course. I founded it in 1942.

80, 82, 84, 86, 88. CONT'D

VALE

You?

RUTH

Yes. I sold it to ConSec years ago. That's how I come to be here now. We have a...genial working relationship.

VALE

Do you know what that lab does?

RUTH

I haven't had anything to do with it for some time but...I believe it produces chemical weaponry, among other things.

VALE

It makes Ephemerol for Darryl Revok.

RUTH

What?

VALE

It may even be run by Darryl Revok.

RUTH

Impossible.

VALE

I was there. I took the place of one of Revok's men. I saw Revok in the control room. The production of Ephemerol is computerized. It's being manufactured and sent out in huge tankers.

80, 82, 84, 86, 88. CONT'D

RUTH

(SHAKEN) Ephemerol is being sent out? Sent out where?

VALE

The answer's in your own computer. The program that controls everything is called RIPE. It's a ConSec program. Doesn't that mean that there's a traitor right here at ConSec? Someone who's working with Revok?

RUTH

(VERY DISTRACTED)
I want you to access the RIPE program for me, I don't have ConSec computer clearance.

VALE

Neither do I.

RUTH

But you so have a nervous system and so does a computer. You can scan a computer the way you would another human being. Come with me.

Dr. Ruth hustles Vale out the door and past a pair of confused ConSec guards.

81, 83, 85, 87, 89. INT. DAY. INTERROGATION ROOM #2

Kim sits waiting. Keller enters and closes the door behind him.

KELLER

Hello.

81, 83, 85, 87, 89. CONT'D

KIM

Hello.

KELLER

What a pleasant surprise. You're very attractive.

KIM

(NO COMMENT)

KELLER

(ANNOYED) OK. Let's do it the formal way. Your name?

KIM

Kim Obrist. Your name?

KELLER

Not relevant. Tell me about Darryl Revok's organization.

KIM

Before I tell you anything, I want to know how you intend to protect me. When Revok realizes that I've come to you, he'll try to kill me.

KELLER

Your best protection is to tell us what we need to know. As soon as you do, Revok will cease to be a threat to anyone.

81, 83, 85, 87, 89. CONT'D

KIM

That's not good enough. Revok's people are everywhere. I'm scared.

KELLER

To be honest with you, Kim, the only one you should be afraid of is me.

Keller goes to a panel in the wall, unlocks it, and turns off the video monitors.

KIM

Why should I be? I've come here of my own free will.

KELLER

(RETURNING TO KIM) Because I know you're not what you say you are.

KIM

(RISING) I don't have to listen to this. I want to talk to somebody else.

Keller slaps Kim. She slams back into her chair. Keller takes out his automatic.

KELLER

I have acquaintances in Revok's group. They say they haven't seen much of you since you left with Tony Gaudi. Why are you here?

Kim doesn't answer. Keller cocks his gun and points it at her.

81, 83, 85, 87, 89. CONT'D

KELLER

Bye, Kim.

Keller is about to pull the trigger when Kim hits him with a sharp scan. Keller is knocked off his feet. A trickle of blood runs from his nose. Kim runs out of the room. Keller gets to his feet, goes to the panel in the wall and presses the alarm button.

Keller comes out, calls the guards.

KELLER

The Scanners. Find them and kill them. Put it on the air.

90. INT. DAY. CONSEC HALLWAY

Ruth and Vale walk down the hallway towards the computer room. They are startled when a loud alarm goes off.

VALE

It must be Kim - where is she?

RUTH

This is more important.

VALE

(RUNNING BACK) No.

Dr. Ruth walks back after Vale.

91. INT. DAY. CONSEC HALLWAY

Ruth walks down the corridor towards the interrogation room.

92. INT. DAY. INTERROGATION ROOM

RUTH

It mustn't happen again. It's always been there, hiding, sucking out my joy, rotting away my successes from the inside. Cameron...I have a way with you, Cameron...But it doesn't have to happen again. Ripe indeed. Stop the RIPE program. The RIPE program is not, is not really the same thing, you understand. No. Not the same thing.

The first time was an accident, fortunate for some, perhaps, unfortunate for others. But the RIPE program is very cold and cruel, very cruel...The RIPE program is very cold, very cruel...

Halfway through his confused monologue, Keller enters behind him, raises his gun to Ruth's head, and fires.

93. INT. DAY. CONSEC HALLWAY

Vale comes down a corridor near the computer room and senses that Ruth is dead - He stops during the perception, then exits frame right.

94. INT. DAY. CONSEC HALLWAY

Kim comes running down the corridor. She meets Vale who was looking for her. They stop.

VALE

What happened?

KIM

Keller tried to kill me.

94. CONT'D

VALE

Then he is the one.

KIM

What about Ruth?

VALE

(DOESN'T ANSWER)

They both exit.

95. INT. DAY. ANOTHER CONSEC HALLWAY

Kim and Vale walk quickly down another hallway. At the end of the hallway, a barricade is being set up by three guards, one of them carrying a rifle with telescopic sights. Their strategy is apparent: use the long, straight hallways to shoot the Scanners before they can get within scanning range. But they haven't accounted for the increased scan field that two Scanners merging their scans together can generate.

As Kim and Vale approach the three guards who have huddled down behind an overturned couch, the man with the rifle takes aim through his telescopic sight.

96. INT. DAY. POV THROUGH TELESCOPIC SIGHT. CONSEC HALLWAY

When the rifleman sights through his scope, he is confused to see - not the two Scanners, but a sixtyish white-haired old lady walking a large dog in the crosshairs. The woman is smiling warmly at the rifleman, looking him right in the eye. She says something - the rifleman's name - although he has to lipread over the wail of the alert siren.

97. INT. DAY. HALLWAY BARRICADE

The third and fourth guards watch their companion's finger tighten on the trigger, then relax. Vale and Kim keep coming, hand in hand.

THIRD GUARD

Fire! What are you waiting for? They're getting too close!

The second guard tries again.

98. INT. DAY. POV THROUGH SCOPE

This time the old lady is blowing kisses and waving. The dog is frisking around excitedly.

99. INT. DAY. HALLWAY BARRICADE

The second guard looks away from the scope, trembling and sweating.

FOURTH GUARD

(FRANTIC) What's the matter?

SECOND GUARD

I can't shoot. It's my mother!

THIRD GUARD

(TO FOURTH GUARD) They've got our range already. They're fucking his head.

The fourth guard grabs the gun and sights down the scope, determined to fire.

99. CONT'D

FOURTH GUARD

Gimme that! I don't mind shooting your goddamned mother!

The second guard throws himself on the floor, sobbing.

SECOND GUARD

(SOBBING) Mommy, Mommy...I miss you so much..!

100. INT. DAY. POV THROUGH SCOPE

When the fourth guard looks through the scope, he sees the planet Earth as seen from outer space through a telescope.

101. INT. DAY. HALLWAY BARRICADE

The fourth guard looks up from the scope. Vale and Kim are still coming. He licks his lips and looks back through the scope. The fourth guard pulls the trigger.

102. INT. DAY. POV THROUGH SCOPE

The planet Earth explodes in the crosshairs. But it seems to be a very organic planet because it explodes in a shower of blood and guts, all of it heading straight for the scope. The scope jiggles with the impact of the planet-flesh hitting its front lens.

103. INT. DAY. HALLWAY BARRICADE

The fourth guard recoils away from the scope, horrified. When he looks down the hallway, he is further stunned to see that it is dripping with blood and churning with smoke and lava: he has just destroyed the world.

103. CONT'D

FOURTH GUARD

(STUNNED) Oh, my God....!

104. INT. DAY. HALLWAY

There is confusion in the hallways. Guards are running everywhere, trying to raise barricade parties on their walkie-talkies without success. One guard is helping another one along the hallway. It is the Fourth Guard who is being helped. He walks in a daze, shaking his head, tears running down his face.

FOURTH GUARD

(SOBBING) I destroyed the world... I destroyed our beautiful planet, the most beautiful planet in the universe. Its blood is on my hands, blood on my hands...

Keller appears around a corner.

KELLER

(BELLOWS) All right...what the hell is going on?

105. EXT. DAY. SUBURBAN GAS STATION

The ConSec limo pulls up to the pumps at a gas station in the wasteland of a suburban industrial strip. The driver, a ConSec guard we have not seen before, gets out and opens the rear door. Because the windows are smoked, we cannot see who it is until Vale and Kim step out. The driver has a stoned, blissed-out expression on his face.

VALE

Fill it up and then wait for us.

105. CONT'D

DRIVER

(BLISSED-OUT) OK, sir. Will do.

A gas-station attendant appears at the station door. He is impressed by the car. The driver turns and approaches the attendant. Vale walks over to Kim. He flicks a glance at the phone booth at the edge of the lot.

KIM

Do we have to do it this way?

VALE

If we don't plug into the computer, they'll reprogram it.

KIM

Alright. If you start to get lost - I'm coming in after you.

VALE

(PAUSE) All right.

106. EXT. DAY. SUBURBAN PHONE BOOTH

Vale gets into the phone booth and picks up the receiver. There is a dial tone. Vale closes his eyes and rests his head against the glass of the booth. He concentrates. A scan tone begins to rise and revolve, then breaks up into intricate patterns of tones. The telephone circuits respond to the tones. The dial tone is replaced with another tone, then another as Vale's scan tone plays like some bizarre instrument through the telephone system.

107. INT. DAY. TELEPHONE SYSTEM

A series of shots showing telephone circuits responding to Vale's scan tones.

108. INT. DAY. CONSEC CENTRAL. COMPUTER ROOM

In the elaborate ConSec computer room, Keller is anxiously overseeing three computer programmers as they work their terminals.

KELLER

What's the problem? It can't be too difficult to change a program's access code.

PROGRAMMER 1

Look for yourself.

Keller looks at the printout now travelling across the terminal monitor's screen. It reads: RIPE PROGRAM INACCESSIBLE.

KELLER

What does that mean?

PROGRAMMER 1

It means that someone has reprogrammed the computer and we can't get in. Somebody not only threw away the key, he plugged the keyhole.

KELLER

Try it again.

PROGRAMMER 1

OK.

108. CONT'D

The programmer types REQUEST: PROGRAM ACCESS. The computer answers NAME OF PROGRAM? Programmer types RIPE PROGRAME. Computer answers RIPE PROGRAM INACCESSIBLE.

PROGRAMMER 1

That's as deep into it as we're going to get.

KELLER

How could this happen? This room is max security.

PROGRAMMER 1

We're plugged into the telephone system. Anybody who knows the proper series of access codes could get in here long distance.

KELLER

You mean someone's getting that right now?

Programmer 2 looks up from his terminal across the room.

PROGRAMMER 2

(TO PROGRAMMER 1) Hey, Lee. Punch up your internal monitor. Access code is IM 863.

PROGRAMMER 1

Why? What is it?

PROGRAMMER 2

Somebody's inside this thing right now, getting the RIPE program.

108. CONT'D

Programmer 1 punches up REQUEST: INTERNAL MONITOR. The computer replies IM CODE PLEASE? Programmer 1 answers IM 863. The computer responds by displaying a scrolling list of names and addresses. The names are arranged in three columns. The first column consists of names of doctors. The second names of female patients, one per doctor. The third is the name of a small town in North America, one per doctor.

KELLER

You mean someone's getting that right now?

PROGRAMMER 1

Yeah, but I don't understand how. He's somehow got inside the no-access barrier.

KELLER

It's him. It's Vale. He got the code and now he's inside.
I want to hurt him. How can we hurt him before he gets out?

PROGRAMMER 1

Hurt him? I don't understand.

KELLER

Right now, Vale's nervous system and the computer's nervous system are joined together. I want to cripple them both, or maybe.....maybe kill them both.

PROGRAMMER 1

Well, I could over-ride the Max Security Self-Destruct and blow all the circuits.

108. CONT'D

KELLER

Do it. Now.

PROGRAMMER 1

But sir, I'm afraid I couldn't do that without written authorization of ConSec Leader.

Keller draws his automatic and jams it against the head of Programmer 1. The other two programmers half-rise in their seats.

KELLER

This is your authorization. (TO OTHER PROGRAMMERS) Sit down.

The other two programmers sit down.

KELLER

(TO PROGRAMMER 1) Do it now or I'll kill you.

PROGRAMMER 1

(VERY NERVOUS) Yes, sir. I'm doing it now.

Programmer 1 starts typing furiously at his key board. Red lights start to flash at various terminals and consoles around the room.

109. EXT. DAY. SUBURBAN PHONE BOOTH

Vale is receiving a flood of information in the phone booth. It is not just the list of names and figures that compose the RIPE program, but subsidiary information as well: electrical synapses opening and closing, neurons firing in the computer

109. CONT'D

and by sympathy in his brain as well. Vale's face contorts in pain as he mind rushes at impossible speeds through the circuits of the computer, like a train travelling along through an immense switchyard at the speed of light, with the feeling that an incredible collision is imminent.

Vale reaches out a hand to Kim. He can't separate the printout information from the computer process information. Kim grabs his hand and starts to wind her scan tone into the phone system. The speed of the circuit travel immediately slows down. The printout information starts to separate clearly out of all the other purely mechanical-electrical information.

110. INT. DAY. CONSEC CENTRAL. COMPUTER ROOM

Programmer 1 unlocks a panel in the computer console and flips a switch under Keller's alert but cold eye.

PROGRAMMER 1

(TO KELLER) This is the last step. Are you sure...

KELLER

(YELLING) Do it!

Programmer 1 now punches in his last request to the computer: REQUEST: MAX SECURITY SELF-DESTRUCT IMMEDIATELY. The computer replies with a countdown: MAX SECURITY SELF-DESTRUCT IN 10, 9, 8, 7...

KELLER

Let's get out.

PROGRAMMER 1

There's no need for that. It's all very quiet. It's just internal switching.

110. CONT'D

Keller backs away from the console to the farthest corner of the room.

KELLER

Yeah? Nobody's ever switched off a Scanner before.

The computer screen reads ...3, 2, 1, SELF-DESTRUCT.

Keller flinches. All that happens is that every console light and every monitor screen in the room goes off.

111. EXT. DAY. SUBURBAN PHONE BOOTH

Vale and Kim are dying together in the phone booth. Their eyes roll back in their heads, their breathing is ragged and shallow, their pulse slows. But they fight back. Their scan tones, which have dwindled to almost nothing within the computer's dying circuits, start to pulse and energize. The Scanner pair start to pump their own life back into the computer.

Suddenly the computer's circuits are filled with blazing strings of light, pure energy overloading its chips and circuit boards, rushing back from the brains of Vale and Kim and flowing like a tidal wave back through the phone lines to ConSec Central.

112. INT. DAY. CONSEC CENTRAL. COMPUTER ROOM

Keller straightens up and smiles. He puts his gun away.

PROGRAMMER 1

See? I told you. No fireworks.

Without warning, the computer terminals explode, blowing the three programmers off their feet and into oblivion. Keller is smashed back against the computer room door and blown right through it. He dies as the whole room goes up in a series of furious fireballs.

113. EXT. DAY. SUBURBAN PHONE BOOTH

Vale and Kim are flowing their energy back madly through the phone system, their eyes wide and burning, their faces sleek with sweat. The phone receiver starts to melt in Vale's hand. The receiver cable starts to smoke and burn and smoke dribbles out of the coin slots.

Vale drops the receiver. The spell is broken. Vale and Kim are left panting with the effort they have just expended. Transistors start to explode inside the phone box. Vale grabs Kim who is deep in her trance still, and pulls her away from the phone booth.

When Vale and Kim are fifty feet away, and watched with some anxiety by the gas station attendant, the phone booth explodes, the rolling flames billowing out towards the gas pumps.

The gas station attendant runs for his life. He manages to get halfway to the next lot when the pumps explode, blowing him to the ground. The limo and its driver, still smiling, disappear in flame.

Vale and Kim make their way across the street as the gas pump tanks start to catch and blow as well.

114. OMIT

115. OMIT

116. EXT. MORNING. DR. FRANE'S HOUSE/OFFICE

A rented car pulls up outside a small town doctor's office which is also his house. The house is a well-kept white Victorian three-storey brick building with a turret and a curved verandah. A sign on the front lawn which lights up at night proclaims that the office belongs to Dr. L. Frane, General Practitioner; Use Side Entrance Please.

Vale and Kim get out of the car and walk up the side entrance to the office part of the house.

117. INT. MORNING. DR. FRANE'S OFFICE

Vale and Kim enter Dr. Frane's waiting room where several people are seated.

VALE

I'll go find the doctor.

KIM

I'll keep an eye on the door.

KIM

(TO A NERVOUS YOUNG PREGNANT WOMAN ACROSS FROM HER)
Is the receptionist coming back soon?

YOUNG WOMAN

Uh, yeah, I guess so.

KIM

You're having a baby. That's wonderful.

YOUNG WOMAN

Is it?

KIM

Oh, I think so. I've always wanted one of my own.

YOUNG WOMAN

Yeah? Well, I'll tell ya somethin'. You can have mine if you like. I sure as hell don t plan to keep this kid. Once it's been born, it's on its own.

117. CONT'D

Kim is suddenly and painfully scanned.

117A. INT. MORNING. DR. FRANE'S EXAMINATION ROOM

Vale runs in as the doctor is examining a patient.

FRANE

Please! I'll be with you in a few minutes.

VALE

I have to talk to you now, Dr.

FRANE

Will you please get out of here?

VALE

It's about this drug, Dr. Frane. Ephemerol. I understand you've been prescribing it to patients.

FRANE

Excuse me. I'll be right back. Just relax. Read a magazine.

117B. INT. MORNING. DR. FRANE'S OFFICE

Vale and Dr. Frane step into the doctor's private office.

FRANE

(CHECKING OUT BOTTLE) Where did you get this? Who are you?

117B. CONT'D

VALE

I'm with the Food and Drug Administration. I'm investigating this drug.

FRANE

I don't believe you.

VALE

Your name is on a list of doctors receiving test batches of Ephemerol from B.A. Were you aware that this is a controlled drug? That its use on human beings is still illegal?

FRANE

Now, wait a minute, just wait a minute. Biocarbon Amalgamate is a very reputable company. I have letters from them assuring me that this drug has cleared the FDA and asking me to participate in a product comparison test they're conducting.....

VALE

What kind of test?

FRANE

Now, look.....

VALE

What kind of test?

FRANE

I give the drug only to specified patients and I keep a record of their names and how they react to the drug.

117B. CONT'D

VALE

And you sent those names to B.-A. Mary-Beth Canter, Lisa Scott, Madeleine Freeman....all women....

FRANE

Well, yes. Most pregnant people are women.

VALE

Pregnant?

FRANE

That's what it's for. A tranquilizer specifically designed to be safe during pregnancy....Are you telling me you don't know what.....?

118. INT. MORNING. SUN PORCH OF DR. FRANE'S HOUSE

Vale finds Kim with tears in her eyes. A thin line of blood is running from one nostril.

VALE

What's wrong? What happened?

KIM

I was scanned. The woman in the waiting room.

VALE

She scanned you?

118. CONT'D

KIM

No, not her. Her child. Her unborn child scanned me.

Glass breaks as a dart comes through the window. Vale pulls the dart out of Kim but she's losing consciousness. He helps the staggering Kim outside trying to get as far away as possible but Kim collapses on the lawn. Vale tries to awaken her but Darryl Revok is standing nearby and shoots another dart at Vale.

119. INT. NIGHT. REVOK'S HQ AT BIOCARBON-AMALGAMATED

Vale wakes up on a couch in the corner of Revok's posh office at B-A. Revok is pouring himself a drink of Scotch when he notices Vale stirring.

REVOK

Aha. Sleeping Beauty awakes.

VALE

(GROGGY) Kim? Where's Kim?

REVOK

Next door. She'll wake up in a few hours. We don't want anyone else here, Cameron. This is just between you and me.

VALE

Oh? I thought maybe your partner Keller would be here with you.

REVOK

It seems he died when you blew up his computer. By the way, that was very impressive.

119. CONT'D

VALE

Keller murdered Dr. Ruth. He deserved to die.

REVOK

You shouldn't mourn the good Dr.'s death. You should celebrate his death with me.

VALE

Ruth was a great man. He wanted to help us. He helped me.

REVOK

(ANNOYED) There's only one person on earth who has really tried to help you, Cameron - and that's me.

VALE

You? You sent your soldiers out to kill me.

REVOK

Never. Never you. I've been trying to find you for years. And when Keller told me you'd been dredged up by Ruth and sent out as some ridiculous kind of amateur spy, I tried to look after you, take care of you, guide you to me.

VALE

Why would you do that?

REVOK

Because you're my brother, Cam. My kid brother.

119. CONT'D

VALE

No. That's impossible.

REVOK

Is it? Tell me: who's your mother?

VALE

I don't know.

REVOK

Who's your father?

VALE

I don't know.

REVOK

What's your first childhood memory?

VALE

I...I don't have any.

REVOK

No, you don't. And it's not an accident that you don't. You've been kept on ice. It was only when ConSec had trouble putting me away that you were thawed out.

VALE

Keep talking.

119. CONT'D

REVOK

You were monitored every day of your life, but you were allowed to live like garbage. He knew where you were, but he never reached out to haul you up out of the slime until he needed you.

VALE

Who?

REVOK

Our father, Cam. Dr. Paul Ruth. You're my brother, Cam, my kid brother.

VALE

(SHAKING HIS HEAD IN DISBELIEF)
Oh, no...no...c'mon...

REVOK

Here...look at this.

Revok picks up an old LIFE magazine and opens it to a well-thumbed page. He drops it on Vale's lap. Vale looks at it. The date at the top of the page is June, 1947. The page is a full-page ad featuring an innocuous bottle of gelatin capsules labelled Ephemerol. Behind the bottle, sailing in some ad man's version of a tropical sea, is a sailboat with huge, full, pregnant sails. The catch line at the top of the page reads, SMOOTH SAILING WITH EPHEMEROL. In a little blurry-edged circle of light at the bottom right of the page, is a woman holding her child up to, presumably, the sun. Mother and child are both smiling dazzling smiles.

The copy in the lower left corner reads, "When you're a mother-to-be, the sea of life is often stormy. You can smooth that sea with Ephemerol - safe, effective, soothing. EPHEMEROL - for anyone, any time that storm clouds threaten."

119. CONT'D

While Vale reads the copy, Revok continues talking.

REVOK

This was a test campaign used in 1947 to market a new product. The product was a drug, a tranquilizer called Ephemerol. It was aimed at pregnant women. If it had worked, the drug would have been marketed all over North America. The campaign didn't work. And the drug Ephemerol didn't work either. It had a side effect on unborn children, a side effect that nobody knew about because it was invisible.

VALE

It created Scanners.

REVOK

Yes. The man who invented Ephemerol wasn't too disappointed by the failure of his tranquilizer. He was much more excited about the weird mutation caused by his drug...and so was ConSec. They offered to finance his experiments, and so he sold them his company and himself.

VALE

That was Paul Ruth.

REVOK

That was Daddy. Now, I said the side effect of Ephemerol was invisible, but that was not completely true. Daddy saw it...he saw it in us. He had given the prototype of Ephemerol to his pregnant wife four years before it went on the market, and then again one year later.

(cont'd)

119. CONT'D

REVOK (cont'd)

His children turned out to be "difficult", until he discovered that the only thing that would calm them down was...his tranquilizer, Ephemerol.

VALE

That's why we're older than the others...

REVOK

Not just older. We're more powerful. Only you and I could scan a computer. The others...Gaudi, Pierce, your little friend Kim, my robots...they're nothing compared with us.

VALE

Then what did you need Keller for?

REVOK

That was different. ConSec had a lot of hardware, a lot of contacts. And Keller...he could see where the future was.

VALE

Future! But you've killed our future.

REVOK

So negative, so defeatist, Cam. You sound like they did. There's a whole generation of Scanner soldiers just a few months away from being born. You and I will find them, Cam. We'll train

(cont'd)

119. CONT'D

REVOK (cont'd)

them to be like us, not like Gaudi and his band of cripples. We'll bring the world of normals to their knees. Together we'll rule an empire of such glory and brilliance that the entire world will envy us.

VALE

You sound like him. Like Ruth.

REVOK

(STUNNED) Not like him. Like Revok. Darryl Revok.

VALE

No. You're just like him. It's as though he's been reincarnated in you.

REVOK

(FREAKING) You're not being very co-operative, Cam. I've been counting on you all these years. Are you going to betray me like everyone else? Tell me you're not, Cam. Tell me...

Vale tries to hit Revok with something hard, but only manages a glancing blow. Revok smashes Vale back with a quick scan.

REVOK

All right. We'll do it the other way, the Scanner way. I'm going to suck your brain out the way a vampire sucks blood. Everything you are...will become me. We'll be together no matter what, Cam. After all...brothers should be close, don't you think?

119. CONT'D

Revok sticks his mind into Vale's like an ice-pick. He begins to suck sounds and images out of Vale's mind.

Vale goes into a frightening epileptic fit. His heart races, sweat pours off his face, he gasps for breath. Smoke begins to pour out of Vale's mouth, ears, nose. Revok is in a shuddering trance with the effort of draining Vale. Vale's body suddenly bursts into flame. As it burns, Revok starts to scream.

DISSOLVE TO

120. INT. MORNING. B-A WAREHOUSE OFFICE

Kim regains consciousness painfully. Morning light streams into the warehouse office from the warehouse skylights. Kim feels the dried blood on her nose and mouth, makes a feeble attempt to wipe it away. It doesn't come off.

Kim stands up, shaky. Suddenly, she gasps. Revok is sitting on the floor in the corner, staring off into space. In front of him lies a charred human-sized shape, almost nothing but ashes that have been so hot that they've charred the wood of the floor under them.

Kim falls on her knees beside the ashes. She reaches out to touch them.

KIM

(STUNNED) Cameron? Oh, no, Cameron...

Revok looks at her, dreamy-eyed. He smiles a very enigmatic smile. When he speaks, his voice is Vale's voice.

REVOK

I'm here, Kim. I'm ...I'm right here.

# # # #